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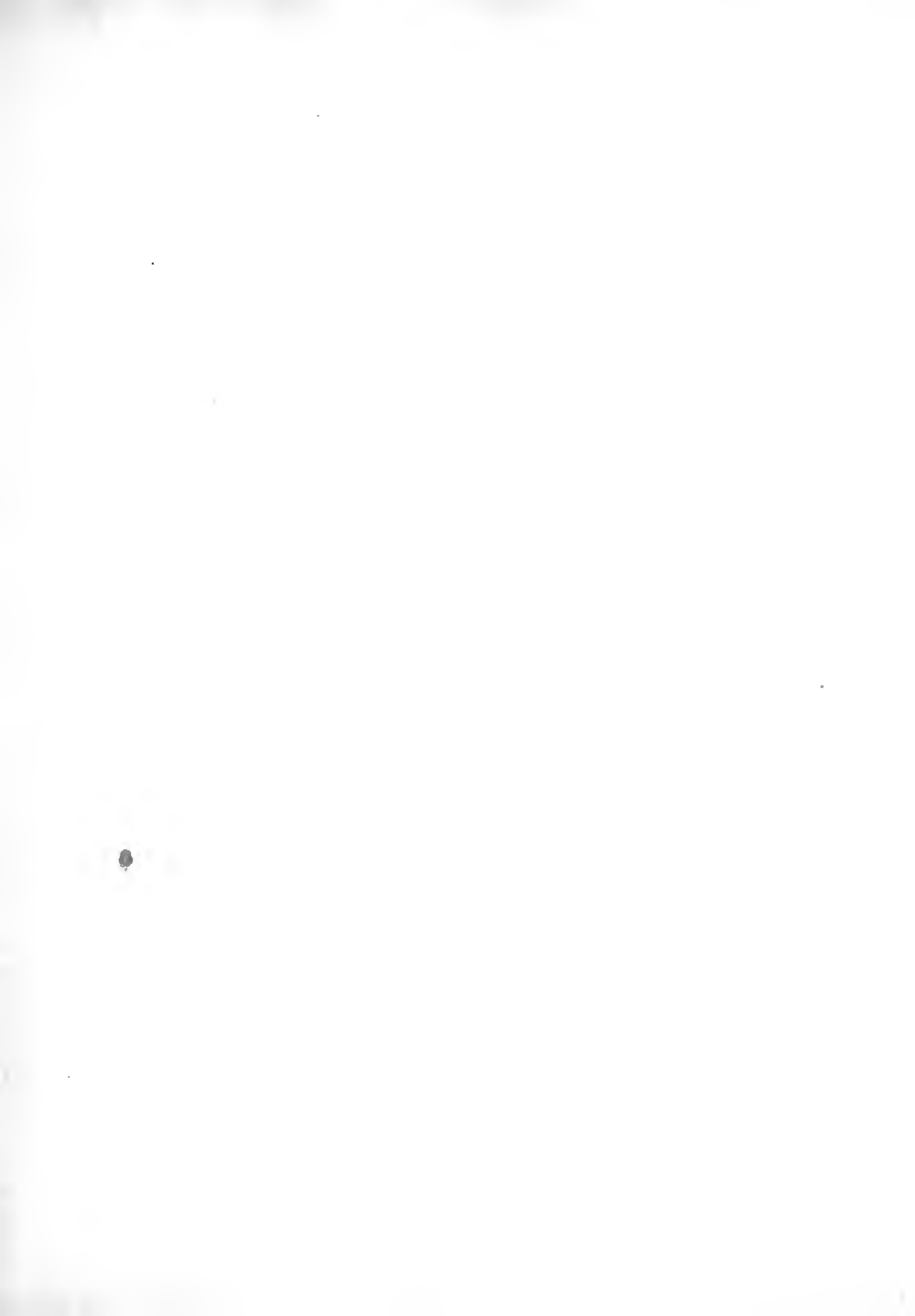
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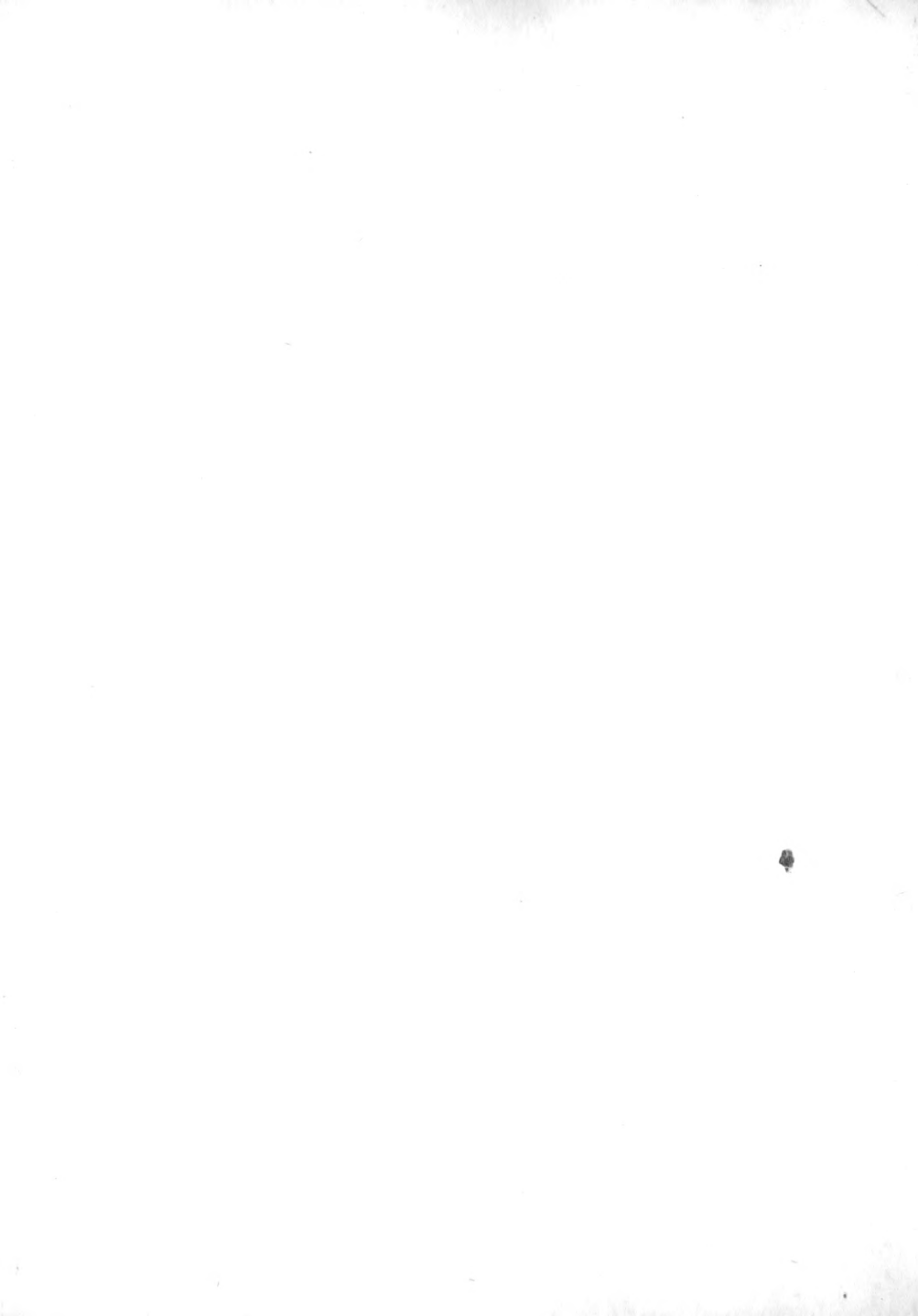
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CHRISTMAS PLAYS FOR CHILDREN



"Good-bye to Fairyland"

Frontispiece]



CHRISTMAS PLAYS

FOR CHILDREN

BY

~ MAY PEMBERTON ~

MUSIC &
ILLUSTRATIONS
BY

RUPERT GODFREY LEE



CROWELL

CHRISTMAS PLAYS FOR CHILDREN

BY
MAY PEMBERTON

MUSIC AND ILLUSTRATIONS BY RUPERT GODFREY LEE

WITH A DECORATIVE TITLE AND 3 PLATES



NEW YORK
THOMAS Y. CROWELL COMPANY

1915

9868

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TO
EDGAR, RICHARD, AND JOHN

WV
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CONTENTS

	PAGE
CHORALE	9
✓ LOST TOYS	17
MISTLETOE AND HOLLY	39
CHRISTMAS IN RHYME-LAND	55

LIST OF ILLUSTRATIONS

"GOOD-BYE TO FAIRYLAND"	<i>Frontispiece</i>
"THE LOST TOYS COME HOME AGAIN"	<i>To face p. 36</i>
"A MERRY DANCE"	<i>„ 86</i>

CHORALE

(Sung, unaccompanied, behind the scenes, before
the Curtain rises)

Andante.

The twilight now is fall - ing And fades the win - try

The twilight now is fall - ing And fades the win - try

The twilight now is fall - ing And fades the win - try

The twilight now is fall - ing And fades the win - try

Andante.

PIANO.
(For practice.)

p

CHORALE

day, It is the time for rest - ing 'tween hours of work and

day, It is the time for rest - ing 'tween hours of work and

day, It is the time for rest - ing 'tween hours of work and

day, It is the time for rest - ing 'tween hours of work and

Poco accelerando.
(CHILDREN.) *mf* So draw the cur - tains close - ly, and

play, So draw the cur - tains close - ly, and

play, Draw the cur - tains close - ly,

play, Draw the cur - tains close - ly,

play, So draw the cur - tains,

Poco accelerando.

mf

CHORALE

II

Tempo.
While

make the em - bers... glow,

and make the em - bers glow, While

make the em - bers glow, While

make the em - bers glow, While

and make the em - bers glow, *Tempo.* While

tir - ed earth is sleep - ing 'neath co - ver - let of

tir - ed earth is sleep - ing 'neath co - ver - let of

tir - ed earth is sleep - ing 'neath co - ver - let of

tired earth is sleep - ing 'neath co - ver - let of

tir - ed earth is sleep - ing 'neath co - ver - let of

CHORALE

Allegretto.

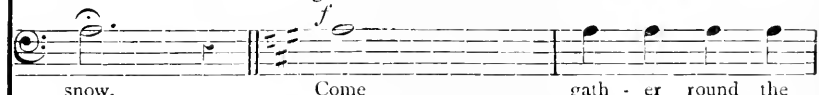
snow. Come gath - er round the fire - side for



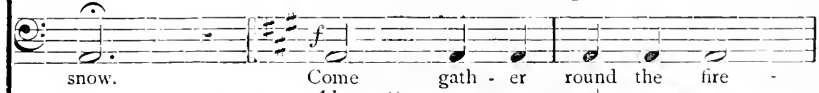
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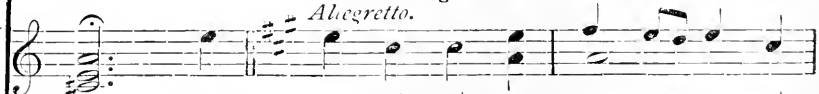
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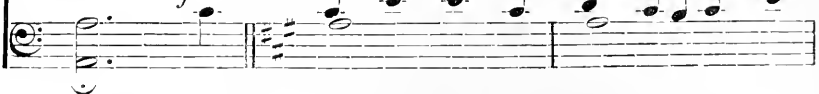
snow. Come gath - er round the



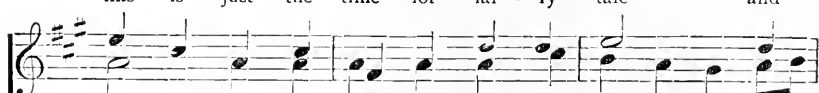
snow. Come gath - er round the fire -



this is just the time for fai - ry tale and



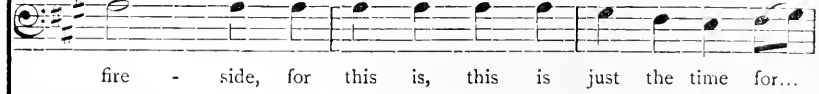
fire - side, for this is, this is just the time for...



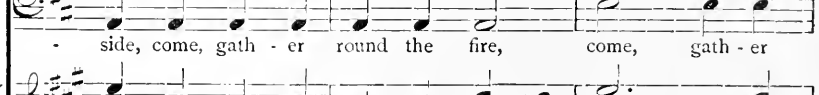
this is just the time for fai - ry tale and



fire - side, for this is, this is just the time for...



side, come, gath - er round the fire, come, gath - er



side, come, gath - er round the fire, come, gath - er



side, come, gath - er round the fire, come, gath - er

CHORALE

13

leg - end, for fai - ry tale and leg - end and

leg - end, for fai - ry tale and... leg - end, and

leg - end, for fai - ry tale and leg - end, and

leg - end, for fai - ry tale and... leg - end, and

round the fire - side, come ga - ther round the fire,

good old... nur - s'ry rhyme, Or, if 'twill please you

good old nur - s'ry rhyme. Or,

good old nur - s'ry rhyme. Or, if 'twill please you

good old nur - s'ry rhyme. If 'twill please you

round the fire - side. If 'twill please you

CHORALE

chil - dren, and while an hour a - way,..... we in -
if 'twill please you children, we in - vite you all this
chil - dren, and while an hour a - way,..... we in -
chil - dren, and while an hour a - way, we in -
chil - dren, and while an hour a - way, we in -

- vite you all this eve - ning to see our Christ - mas
eve - ning, all this... eve - ning to see our Christ - mas
- vite you all this eve - ning to see our Christ mas
- vite you all this eve - ning to see our Christ - mas
- vite you all this eve - ning to see our Christ mas

CHORALE

15

play, to see our... Christ-mas play.

play, to see our Christ-mas play.

play, to see our Christ-mas play.

play, to see our Christ-mas play.

play, to see our Christ-mas play.

The twilight now is falling,
And fades the wintry day ;
It is the time for resting,
'Tween hours of work and play.

So draw the curtains closely,
And make the embers glow—
While tired earth is sleeping
'Neath coverlet of snow.

Come, gather round the fireside,
For this is just the time
For fairy-tale and legend
And good old nursery-rhyme.

Or, if 'twill please you, children,
And while an hour away,
We invite you all this evening
To see our Christmas play.

LOST TOYS

CHARACTERS

MAISIE LEIGH (*A little girl*)

JACK FROST

Some little Fairies

THE TOYS

A Teddy Bear

A Golliwog

A Tin Soldier

A Clown

A White Rabbit

A Baby Doll

LOST TOYS

SCENE : *In a Wood. It is winter (Christmas Eve) ; the trees and bushes are white with snow and shining with hoar-frost. Moonlight.*

The Curtain rises. JACK FROST and the Fairies are discovered.

JACK :

My little elves, I thank you for your aid,
For all our labours we are well repaid :
With pure white snow-flakes and with sparkling rime,
Once more we've decked the earth at Christmas-time.
But I would tell you, ere you take your flight,
A mortal wanders in this wood to-night ;
I marked some footsteps in the driven snow,
And here I will await our friend or foe.
To sport in moonlight frolic you are free,
But, should you hear me call, return to me.

[The Fairies dance off, Left.

[JACK goes on tip-toe to the back of the stage, unseen by MAISIE, who now enters, Right. She is crying.

MAISIE :

Oh dear ! I wish I'd never left my home
At night-time in this thick, dark wood to roam . . .

If I am lost, they'll say 'It serves her right—
She *knows* she may not leave the house at night.'
(*Seeing JACK FROST and starting.*) Oh, who are you ?

JACK :

Jack Frost—at your command. (*Bowing.*)
What are *you* doing here in fairy-land ?

MAISIE :

I'm searching for my Dollie, who is lost ;
Somewhere she's lying in the cold and frost.
I left her by the pond where we were skating ;
Nurse hurried me—she said I kept her waiting.
I *meant* to find my Dollie after tea—
Do you think Nurse would let me ?—no, not *she* !
She said 'No going out—I give you warning—
That precious Doll can wait until the morning !'

JACK :

So you made up your mind to disobey . . .
And, when her back was turned, to run away ?

MAISIE :

Yes, when in bed she thought I soundly slept,
I got up softly—down the stairs I crept
And ran into the garden in the dark,
But couldn't find my way across the park.
By winding paths into this wood I strayed,
And can't get out, and oh, I'm so afraid !

JACK :

I'm sorry for you, but don't be alarmed,
No one who comes up here is ever harmed.
I must not linger . . . I have lakes to freeze,
And icicles to hang upon the trees,
A thousand gems to scatter o'er the plain,
Designs to trace on ev'ry window pane.

[*Going, L.*

MAISIE :

Oh, dear Jack Frost, don't leave me——

JACK :

Yes, I must.

Have no fear, in the fairies put your trust.
You are in Toy-land ; if you've loved your toys,
You're safe from all that vexes or annoys.
Farewell ! (*Bowing.*)

[*Exit JACK FROST, L.*

MAISIE :

In *Toy-land* did I hear him say ?
I saw no toys, or fairies, on my way.

[*Laughter heard.*

Such funny sounds I hear—what can they be ?
I daren't go on—I'll hide behind this tree.

[*Hides behind tree up R.*

(*Enter GOLLIWOG, L.*)

GOLLY :

This is the place where we were to be ready,
And I'm the first to get here . . .

LOST TOYS

(Enter TEDDY BEAR, R.)

Hallo, Teddy !

BEAR :

Golly, my friend, the time has nearly come
For us to leave this jolly woodland home,
Once more we go to be the favourite toy
Of some delightful little girl or boy.

GOLLY :

Yes, when the clock strikes twelve, away we go
In Father Christmas' sleigh across the snow,
And, though we now must part, I cannot grieve,
I've just been longing for this Christmas Eve.

BEAR :

I dread the journey down the chimney rather.
But I suppose we're safe with dear old Father.

(Enter CLOWN, R.)

CLOWN :

Hallo, you fellows !—here we are again !
To-night's excitement gives me quite a pain.
For Daddy Christmas takes us every one
Back to the world to see some life and fun.

GOLLY :

Do you think he will take us to a shop,
Where p'raps for weeks and weeks we'll have to stop
Till some one buys us ?

CLOWN :

No, that's not his way . . .
We shall be giv'n as *presents* on Christmas Day.

BEAR :

I hear some jolly child, with joyful stare,
Exclaim ' Oh, look !—a lovely 'Teddy Bear !'

[*Laughs.*

CLOWN :

Here's Bunny with his coat as white as snow.

GOLLY :

Ah, he was only lost a month ago.

(*Enter WHITE RABBIT, L.*)

RABBIT :

I am so frightened, do take care of me—
They're going to *hang* me on a Christmas tree !

CLOWN :

You needn't fear, my dear—it's such a lark . . .
And only fright'ning while we're in the dark.
At last the tree becomes a blaze of light,
And people cry ' O what a pretty sight !'

GOLLY :

(*To RABBIT.*)

They'll give *you* to the dearest little missis,
Who'll hug and cuddle you, and give you kisses.

LOST TOYS

BEAR :

How do you know there'll be a Christmas tree ?

RABBIT :

Tin Soldier told us ;—here he comes, you see.

(Enter TIN SOLDIER, R. He carries a long roll of paper in his hand)

SOLDIER : *(saluting)*

Old Father Christmas bids me tell you all :
He has to go to-night to Springfield Hall,
As toys are wanted for a Christmas tree.
By twelve we must be ready !

CLOWN :

What a spree !

SOLDIER :

At that house lives a little girl called Maisie,
For Christmas day she's very nearly crazy . . .
And on her ' present-list ' has written down
A GOLLIWOG—a TEDDY BEAR—a CLOWN—
A BUNNY RABBIT with a furry coat
And ribbon with a bell on round his throat—
Some SOLDIERS made of tin—a BABY DOLLY—
And LOTS OF CRACKERS !

BEAR :

Oh, that does sound jolly !

GOLLY :

That just reminds me—Where's that precious child ?
If she's not here, old Father will be wild . . .
I think I hear her coming in the distance,
She's very late—I'll give her some assistance.

[*Exit L.*

SOLDIER :

Well, these are all the orders for to-day :
Be ready here by twelve, and then—away !
[*He salutes. They all salute him.*

(*Enter GOLLIWOG and BABY DOLL, L.*)

GOLLY :

Old Teddy's laugh had giv'n the child a fright,
But then, you see, she only came last night.

BEAR :

Come here, my dear—I don't mean any harm.

DOLLY :

I like you very much.

BEAR :

Then take my arm.

MAISIE : (*peeping from behind the tree*)

My baby's voice !—I've found the dear at last !
[*Rushes towards the Doll.*

LOST TOYS

CLOWN :

Hallo !

GOLLY :

Why, who is this ?

SOLDIER : (*arresting MAISIE, with his hand on her shoulder*)

Stop ! not so fast.

MAISIE :

Please let me go ;—I've found my little Daisy . . .
I left her by the pond——

DOLLY : (*running to her*)

It's darling Maisie !

[*They embrace : the other toys look jealously at DOLL.*]

MAISIE :

I'm sorry, dear ;—oh, do forgive me, please.
I couldn't find my way among the trees.
Where are we ? Who are all these funny boys ?

SOLDIER :

This is the land reserved for all lost toys.

MAISIE :

Lost, did you say ?—oh, haven't you a *home* ?

SOLDIER :

We have to wait till Christmas ; then we roam
With Father Christmas to the land below,
And he decides where each of us shall go.

MAISIE :

And have you been here long ?

BEAR :

I've been here years.

The child who lost *me* must be *drowned* in tears.

MAISIE :

Oh, tell me your adventures, darlings—do.

SOLDIER :

What happened to each one we'll sing to you.

SONG : *Lost Toys (all)*

mf Moderato.

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and dynamic markings are *mf* and *Moderato*. The lyrics are: "Lis-ten, all you girls and boys, hear the tale a-bout the poor lost toys. Ted-dy was left by the edge of the sea. The". The score includes a piano introduction with a treble and bass clef, and a piano accompaniment for the vocal line. The piano part features a variety of chords and melodic lines, including a section with a 6/8 time signature and a *p* (piano) dynamic marking. The vocal line is written in a single staff with a treble clef and a key signature of one sharp. The lyrics are written below the vocal staff. The score ends with a double bar line and a *p* (piano) dynamic marking.

Lis-ten, all you girls and boys, hear the tale a-bout the poor lost toys. Ted-dy was left by the edge of the sea. The

LOST TOYS

ter - ri - ble waves came as close as could be, Ted - dy was brave and cried

The first system of the musical score for 'Lost Toys'. It consists of a vocal line and a piano accompaniment. The vocal line is in G major (one sharp) and 2/4 time. The lyrics are 'ter - ri - ble waves came as close as could be, Ted - dy was brave and cried'. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

fid - dle - de - dee ! They washed him com - plete - ly a - way..... When

The second system of the musical score. The vocal line continues with the lyrics 'fid - dle - de - dee ! They washed him com - plete - ly a - way..... When'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand.

he was lost the poor lit - tle dear, The fair - ies took pi - ty and

The third system of the musical score. The vocal line continues with the lyrics 'he was lost the poor lit - tle dear, The fair - ies took pi - ty and'. The piano accompaniment continues with the same rhythmic pattern, featuring a steady eighth-note accompaniment in the right hand.

Last verse. *mf*

brought him here. brought him here. Now you know, you girls and boys,

FINE.

All the tale a - bout the poor lost toys.....

Listen, all you girls and boys,
Hear the tale about the poor lost toys.

1. Teddy was left by the edge of the sea,
The terrible waves came as close as could be ;
Teddy was brave and cried ' Fiddle-de-dee ! '
—They washed him completely away.

Refrain : When he was lost, the poor little dear,
The Fairies took pity and brought him here.

2. Valiant Tin Soldier fell out of a train,
He lay on his face in the mud and the rain,
Wishing in battle he might have been slain.
—The wind came and blew him away.

Refrain : When he was lost, the poor little dear,
The Fairies took pity and brought him here.

3. Golly was going one day for a ride,
Tucked into a pram by a fat baby's side ;
Baby grew angry, she kicked and she cried,
—Then flung her dear Golly away.

Refrain : When he was lost, the poor little dear,
The Fairies took pity and brought him here.

4. Two happy children one fine summer's day
Took Joey, the Clown, in the meadows to play ;
Leaving him there, buried under the hay,
—At tea-time they scampered away.

Refrain : When he was lost, the poor little dear,
The Fairies took pity and brought him here.

5. Poor little Bunny so fluffy and white
Was found on the dust-heap one Saturday night,
Nobody knows how he came in such plight . . .
—Some child must have thrown him away.

Refrain : When he was lost, the poor little dear,
The Fairies took pity and brought him here.

Now you know, you girls and boys,
All the tale about the poor lost toys.

[*As the Song ends, MAISIE begins to cry.*]

DOLLY :

Oh, tell me, darling Mammy, why you cry.

MAISIE :

Because, my dearest children, it was I
Who treated you so badly long ago.
And why I was so careless, I don't know.
I never meant to lose you, pretty dears,
I longed for you, and shed *such* bitter tears.

(*To TEDDY BEAR.*)

Oh, Teddy, when I left you by the sea,
I howled, and wouldn't eat a *bit* of tea !

(*To SOLDIER.*)

'Twas so exciting, going in the puffer,
I dropped you through the window, like a duffer.

(*To GOLLIWOG.*)

Dear Golly, I *begged* Nurse to stop the pram . . .
She only screamed 'To-day you'll have no jam !'

(*To CLOWN.*)

I searched through all the hay with Daddy's stick,
And thought you must have been put in the rick.

(To RABBIT.)

My Bunny, dear, I dropped you in the well—
I'd gone there when forbidden, so feared to tell.

Forgive me, dears, and tell me where we are,
And how I can get back to dear Mamma ?

BEAR :

This is the land where all the lost toys go—

CLOWN :

We only stay till Christmas Eve, you know.

GOLLY :

Let *me* explain—I am the eldest here,
I'll tell her all about it, never fear !
When toys are lost, into this forest deep
The Fairies carry them while they're asleep,
And let them live a happy life of ease—
Then send them back to deck the Christmas trees.

SOLDIER :

'Tis Christmas now, you know : this very night
Down some large chimney we shall take our flight.

DOLLY :

Old Father Christmas takes us—he's *so* kind.

RABBIT :

I wish I wasn't frightened . . .

SOLDIER : (*drawing his sword*)

I don't mind.

MAISIE :

Where will you go ? Oh, must you leave me here ?

DOLLY :

You lost me once, but *I'll* not leave *you*, dear.

BEAR :

Tom Atkins knows where we are to be taken.

CLOWN :

To some big hall, if I am not mistaken.

SOLDIER : (*reading from roll of paper*)

To Springfield Hall, the home of Maisie Leigh.

MAISIE :

My children !! then you're coming back to me !
I thought the Fairies would not make us part—
Oh, what it is to have a Mother's heart !

BEAR : (*to GOLLY*)

But *can* she come ? She's not a toy, you see.

GOLLY : (*bowing politely to MAISIE*)

I fear we cannot take you, dear Miss Leigh.

MAISIE :

Oh, *please* . . . you *can't* refuse ME . . . I'm your
Mother—

You never shall belong to any other.

At Springfield there's no other child but me—

If *I'm* not there—*there'll be no Christmas tree !*

CLOWN :

I say, that's awkward !

GOLLY :

Think of something, Teddy.

SOLDIER :

It's nearly twelve o'clock—we *must* be ready.

BEAR :

The difficulty is, it seems to me,
If *she's* not there, *there'll be no Christmas tree !*

CLOWN :

Here we are again !

GOLLY :

Were she a *toy*,
There'd be no bother, don't you see, my boy ;
But *children* are not sold in *any* shop . . .

DOLLY : (*excitedly*)

Oh !! can't she be the Fairy on the top ?

BEAR :

What do you mean ?

DOLLY :

On every Christmas tree
A little fairy stands.

MAISIE :

That can't be me.
Unless . . . ah, darlings, this is Fairyland,
Let's tell the Fairies—*they* will understand.
—Dear Fairies, kindly aid me by your might
To go with Santa Claus to earth to-night.

SONG : *Fairies (all)*

Andantino.

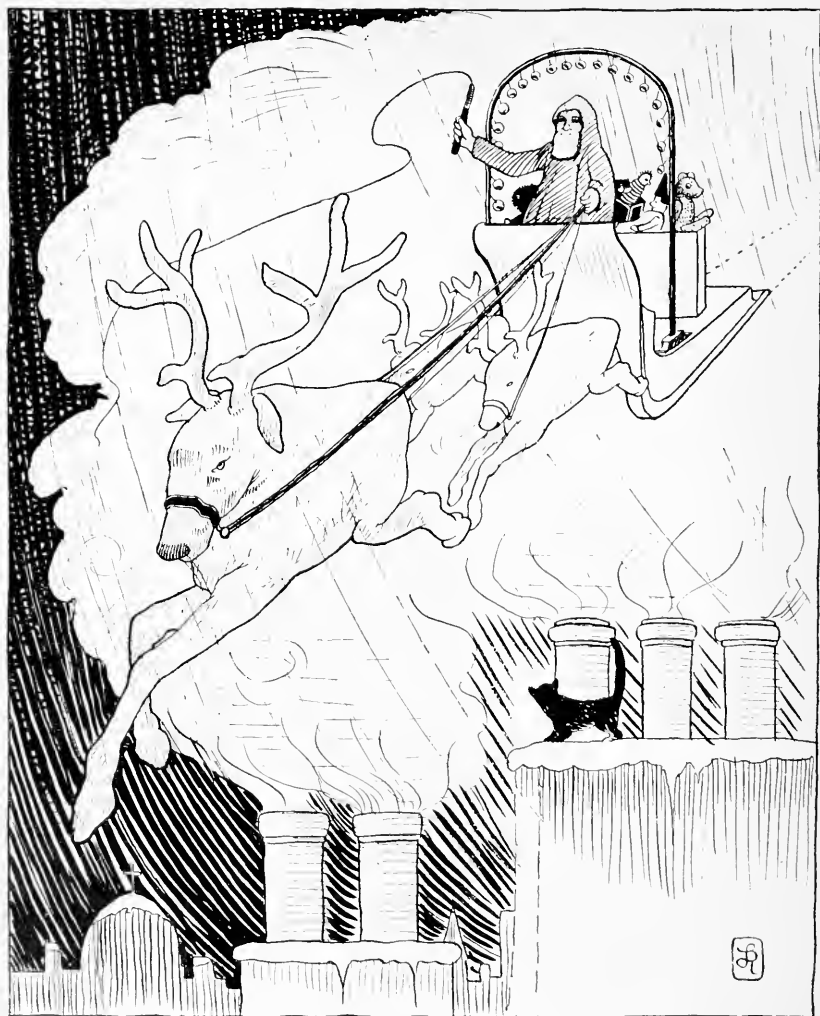
The musical score is written for voice and piano. It begins with a treble clef and a 3/4 time signature. The tempo is marked 'Andantino.' The key signature has one flat (B-flat). The piano accompaniment starts with a mezzo-forte (mf) dynamic. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The lyrics are: 'one and fair - ies all,..... Fair - ies great and fair - ies'. The score ends with a double bar line.

Andantino.

mf

Fairy

one and fair - ies all,..... Fair - ies great and fair - ies



“ The Lost Toys come Home again ”

[To face Page 35]

Ask the glow-worm shining there
For a star to deck her hair,

So shall she

A Fairy be,

And grace the branches of the Christmas tree.

*[The Fairies and the Toys get snow, hoar-frost and
sprays from the trees, and deck MAISIE as a
Fairy, putting a star on her head, dancing round
her all the time ; then they stand aside, showing
her, in the centre, now a Fairy Queen.]*

(All sing.)

See our little Maisie stand

With her magic wand in hand,

Now can she

A Fairy be,

And grace the branches of the Christmas tree.

*[All dance round her again to the music ; towards
the end of the tune, a bell sounds twelve times,
clearly and slowly. The Fairies run out, L.]*

SOLDIER :

Attention ! Halt ! I hear the warning bell.
To this our woodland home we say farewell.

MAISIE :

You leave this home, but when we reach the other,
I'll be no Fairy, but once more your Mother.

[A horn heard off.]

SOLDIER :

Quick ! March !

[Music as before : they dance round the stage and out, R. BEAR and CLOWN lead MAISIE by the hands : the SOLDIER leads the way ; the others follow.]

When they have gone off, JACK FROST dances quickly across the stage to the music, from L. to R.

THE CURTAIN FALLS

[The music still being played, the Curtain rises again, and a lighted Christmas-tree is seen. Hanging on its branches, well in the foreground, are a TEDDY BEAR, a GOLLIWOG, a SOLDIER, a CLOWN, a WHITE RABBIT, and a BABY DOLL—all identical (in miniature) with the Toys in the play. On the top of the tree is a Fairy.]

MISTLETOE AND HOLLY

CHARACTERS

BILLY }
'MELIA } (*Two little ragged children*)

MISTLETOE }
HOLLY } (*Fairies of the Mistletoe bough and Holly tree*)

A WOODLAND SPRITE

MISTLETOE AND HOLLY

SCENE : *A bare, scantily-furnished kitchen. Fire-place R. Window back C. Door up L. Arm-chair by fire-place. Bare wooden table, centre. Small table or dresser by wall L. below door, on which are a few broken plates, cups, etc. Two shabby wooden chairs by table. No other furniture except a small wooden stool by the fire. Bare walls. Ragged curtain at back R. and over window C. About 6 o'clock on Christmas Eve.*

The minuet which is introduced later in the play, to be played before the curtain rises.

As curtain rises 'MELIA discovered kneeling by the fire, trying to kindle a few sticks in the grate.

Enter BILLY, carrying tray with matches on it, slung from his shoulders.

BILLY : *(coming down C.)*

'Melia . . . 'Melia. . . .

'MELIA : *(turning to look at him without rising)*

How quick you been, Billy—you sold all them matches ?

BILLY :

Guess not yet, 'Melia—not 'arf of 'em. But I've seen somethin' *fine*, and I've come back for a 'minit to tell you 'bout it.

[Takes tray off shoulders and puts it on table.

'MELIA :

Somethin' fine ?—what's that, Billy ?

[Rises and stands with tongs in hand by fire R.]

BILLY : *(C. back to table, holding on to table with both hands)*

I was standin' by the railin's in the Square, and someone pulled up the blind at the window of the house at the corner—just by me. There was all bright light in the room . . . and I wanted to see inside——

'MELIA : *(with great interest, drawing nearer)*

An' I s'pose you couldn't, Billy—'cos the winder was too high up ?

BILLY :

That's it, 'Melia—but Joe Smith, the shoeblack, had gone to get his tea and left me to mind his box . . . so I pushed it along in front of the winder and got on top—see ?

'MELIA :

Oh, Billy, how clever !—tell me what you see'd inside.

[She comes to table, jumps up and sits on it (R.). BILLY, C., in front of table.]

BILLY :

It was *lovely* !—there was *dec'rations*. . . .

'MELIA :

Like what we saw when we peeped into that church one night when they was havin' a harvest service—eh ?

BILLY :

Not quite—*those* was made of corn and flowers . . .
these was made of holly and mistletoe—like what the man
sells at the corner, you know. . . .

'MELIA :

One with bright red berries on that shines—and the
other with little white snowballs . . . yes, *I* know. . . .
Go on, Billy—go on tellin'—

BILLY :

There was people sittin' havin' tea at a great big table,
and a woman came into the room—all dressed up, *she* was,
with a white cap on her head ; and she put a great 'normous
cake on the table—with a bit of holly stuck on top . . .
(*laughs and claps his hands*).

'MELIA : (*enviously*)

And did the people *eat* it, Billy ?

BILLY :

I 'adn't a chance to see. A boy—'bout my size—gets
up and shouts—*loud*, so as I could hear—'Hurrah for the
Plum Pudding !'

'MELIA : (*eagerly*)

An' what next ?

BILLY : (*sadly*)

Next the woman in the white cap come and pulled
the blind down, so I couldn't see no more.

'MELIA :

Oh, poor Billy—what a shame ! (*Pause.*) (*She sighs.*)
Why do some folks have such fun, d'you expect ?

BILLY :

It's Christmas—and all folks has fun at Christmas—
'cept them as 'as got no money to pay for it. (*Sighs.*)
(*Pause.*) (*Then cheerily.*) But I've got some money,
'Melia. Joe Smith give me a penny for mindin' his box
—a Christmas box, he said it was, and that was a joke,
'cos he laughed a lot, Joe did.

[*Puts the tray on his shoulders.*]

'MELIA : (*jumping off table*)

Oh, Billy—a penny ?—what'll you do wiv' it ?

BILLY : (*going towards door*)

Buy somethin' good for supper.

[*Man's voice outside heard calling : ' Mistletoe and
Holly ! Mistletoe and Holly ! '*]

'MELIA :

Hark, Billy !—what's he mean ?

BILLY : (*at door, turning*)

He's selling it—the holly and the mistletoe—in bunches.

'MELIA : (*by arm-chair, R.*)

I wish *we* could have dec'rations . . . oh, *so* bad, I
do wish it.

BILLY : (*coming towards her*)

Do you wish it more nor *anything else*, 'Melia ?

'MELIA :

Yes, Billy—more nor *anything else*.

BILLY : (*incredulously*)

More nor *something good for supper* ?

'MELIA :

Yes, much more . . . we do have supper *sometimes*—but *never* dec'rations. . . .

[*Turns away and wipes her eyes with her pinafore.*]

BILLY :

Don't cry, 'Melia—(*going towards door*)—I'll go and—(*looking wistfully at the penny in his hand*)—go and sell some more matches. [Exit L.

[*Man's voice outside* : 'Mistletoe and Holly ! Mistletoe and Holly !' [A pause.

['MELIA goes to window, pulls aside ragged curtain and looks out.

'MELIA :

Oh, what *lovely* berries !—wouldn't I love some . . . (*comes to dresser, fetching plates, etc. and putting them on table C.*). 'Spose I'd better get a cup o' tea ready for Dad when he comes home, and not mind 'bout it. (*Sighs.*)

[*Puts the kettle on the fire.*

[*Re-enter BILLY, quickly, a sprig of holly in one hand and another of mistletoe in the other.*

BILLY : (*coming to 'MELIA*)

'Melia—'Melia—*look !*—the man let me have 'em for my penny . . . I bought 'em for you. ('MELIA *runs eagerly towards him.*) Mind, the holly pricks—like a kitten.

'MELIA : (*delighted, taking a sprig in each hand*)

Then we *can* have dec'rations . . . and it *can* be Christmas! (*Suddenly recollecting.*) But—oh, Billy!—you won't be able to have something nice for supper now !

BILLY : (*with an effort, but bravely*)

Oh—that's all right—don't mind . . . I—I'm—not—*very* hungry—to-night . . . (*going towards door*). P'raps it's Christmas makes it diff'rent like . . . I'm going now . . . [*Exit.*]

['MELIA, *left alone, dances round the room, waving her mistletoe and holly. Then she sticks the sprigs on the wall—one each side of the window—holly L., mistletoe R.*

'MELIA : (*standing back and looking at them*)

Oh my dec'rations . . . *ain't* you lovely ! I've got Christmas now—just like the rich folks . . . but Dad must have his tea ready. (*Goes to fire.*) The kettle's not singing yet . . . (*sits in arm-chair*). Billy said it was *Christmas* made him spend his penny for me and not mind 'bout feelin' hungry . . . wonder what he meant ? . . . (*drowsily*) I *love* Christmas . . . lovely red shining berries . . . and little white snowballs . . . I love them . . . I—don't . . . mind . . . pricks . . . (*as she goes to sleep*) . . . it's Christmas . . . (*sleeps*). [*Pause.*]

MISTLETOE AND HOLLY

47

Andante grazioso.

The musical score is written for piano in 3/4 time with a key signature of two sharps (F# and C#). It consists of five systems of grand staves. The first system begins with a piano (*p*) dynamic marking. The notation features a variety of textures, including dense block chords, arpeggiated figures, and flowing sixteenth-note passages in the right hand, often accompanied by sustained or moving bass notes in the left hand. Trills and triplets are used as decorative elements. The score concludes with a repeat sign in the third system, followed by a final cadence in the fifth system.

MISTLETOE AND HOLLY



[Then, to soft music—enter MISTLETOE and HOLLY (from behind curtain on R.)—tripping in time to music. Each carries a wreath and garlands of her own evergreen. They dance gracefully down R. and L.—and meet at C.—few movements of dance—(minuet time). Music softly and gradually ceases.

HOLLY :

A welcome true indeed we've had to-night,
Which draws us to the home of this poor mite.

MISTLETOE :

She says she loves us, and we feel 'tis true,
And so we come her bidding swift to do.
To help a mortal we make no delay
Who gives a thought to us on Christmas Day.

HOLLY :

What offering shall we give to this sweet child,
Whose love has called us from the forest wild ?

MISTLETOE :

We'll grant to her—as we have power to do—
Two things she most desires shall both come true.

HOLLY :

But, see ! she sleeps . . . to wake her were unkind,
How may we know what longings fill her mind ?

MISTLETOE :

Come, let's draw near and weave a magic spell.
Then in her dreams her wishes she will tell.

*[Music. They dance slowly round arm-chair, waving
their garlands over 'MELIA's head.]*

'MELIA : (*drowsily, stirring in her sleep*)

Wish *I* had dec'ratons.

[Music ceases.]

(MISTLETOE and HOLLY down C.)

MISTLETOE :

Quick, Holly, let us take an equal share
And speedily transform these walls so bare.

HOLLY :

Our berries, mine so red and yours so white,
Shall put the gloom of this poor place to flight.

*[Music played more quickly. They hastily hang up
wreaths and garlands on walls wherever possible—
tripping all the time to the music.]*

MISTLETOE AND HOLLY

HOLLY : (*as they finish and come C.*)

Our time is short—let's seek without delay
To know her second wish—and then obey.

[*Business as before—dance round 'MELIA'S chair.*

'MELIA : (*turning in sleep*)

Wish *we* had Plum Pudding. . . .

MISTLETOE :

A pudding she would have ;—for that delight
We needs must ask the aid of our dear Sprite.
So let us summon him from out the glade. . . .

HOLLY :

Come hither, little Sprite—we need your aid.

[*SPRITE runs in R. and bows low.*

SPRITE :

I come at your command—what is your wish ?

MISTLETOE :

A large-sized Christmas Pudding on a dish.

[*SPRITE bows and then runs out quickly R.*

HOLLY :

Sweet Mistletoe, we've lingered here an hour ;
'Tis time that we return to woodland bower,
To weave fresh garlands, for without our aid
Full homage to the Feast is never paid.

MISTLETOE :

Yes, we must go . . . ah, here comes our good Sprite . . .

[Enter SPRITE with Plum Pudding on dish ; he places it on table—then bows low.]

MISTLETOE :

Well done . . . your work is over for to-night.

[SPRITE turns to run out.]

HOLLY : *(stopping him)*

Nay, just one moment ere away you run.

The spell that we have wrought must be undone.

Stay with this child one moment when we go—

Then—wake her—*very gently*—

SPRITE :

Yes, I know.

[Music as at first. HOLLY and MISTLETOE dance a few steps as before, then exeunt R.]

[Music continues very softly. SPRITE looks at 'MELIA, then runs to L.—takes sprig of mistletoe from the wall ; returning quickly R., climbs on stool, which he has first placed by arm-chair ; gently kisses 'MELIA, holding the mistletoe over her head. She stirs in her sleep. . . . He jumps down—runs round front of stage and exit R.—behind curtain.]

[Music gradually ceases.]

['MELIA slowly wakes, stretches herself, and rubs her eyes.]

'MELIA :

Oh, I've had such lovely dreams . . . 'bout the Fairies and 'bout Christmas . . . Oh ! (*rising and stretching her arms over her head*) I wish *we* could have . . . !!! (*suddenly noticing evergreens on walls*) Oh ! Oh !! We *have* got dec'rations ! . . . mistletoe and holly . . . red berries . . . and white snowballs—and . . . (*seeing pudding*) oh *my* !! a *Plum Pudding* !

[*Dances round room excitedly, clapping her hands and laughing.*

[*Enter BILLY L.—he stops surprised, seeing 'MELIA'S excitement.*

BILLY :

'Melia ! what you doin' ? ! !

'MELIA :

Oh, Billy—look, look ! dec'rations . . . mistletoe and holly . . .

BILLY : (*running to table and sitting down in front of pudding*)

Oh, 'Melia . . . and *plum pudding* !

[*'MELIA comes to table and sits—they cut and eat the pudding ravenously, talking excitedly as they eat.*

BILLY :

Ain't it good ?

'MELIA : (*with mouth full*)

Ah, *so* good !

BILLY :

But, 'Melia, who brought it—how did it come here—?
[*Minuet played softly.*]

'MELIA :

I went to sleep, Billy—I was so tired, wishing so hard for dec'rations and a pudding—and when I woke up again,
. . . *here they all was !*

BILLY : (*laughing with mouth full*)

Yes, *here they all be !* and we've got Christmas too like the rich folks . . .

'MELIA :

Yes, Christmas ;—a real happy Christmas . . .

BILLY : (*with mouth full*)

But who done it, 'Melia—who done it ?

'MELIA : (*with mouth full*)

I dunno. . . .

[*Both laugh happily and eat more pudding.*
[*Man's voice outside heard crying out :—' Mistletoe and Holly ! Mistletoe and Holly ! '*]

THE CURTAIN FALLS

CHRISTMAS IN RHYME-LAND

CHARACTERS

THE OLD WOMAN WHO LIVED IN THE SHOE

MOTHER HUBBEARD

BO-PEEP

JACK HORNER

THE "MAN ALL TATTERED AND TORN"

THE "MAIDEN ALL FORLORN"

JACK

AND

JILL

FATHER CHRISTMAS

CHRISTMAS IN RHYME-LAND

SCENE : *Interior of the OLD WOMAN'S Cottage. Window at back C. Fire-place, L. Door L., above fire-place. Table C., laid for tea. Dresser or cupboard R. Door R. below dresser. Arm-chair by fire. Plain kitchen-chairs at top and back of table (the top being the end by the fire-place). A bright fire is burning. Red curtains drawn across the window. The room is very neat and cosy.*

As the Curtain rises the OLD WOMAN is discovered asleep in the arm-chair by the fire.

Before the Curtain rises the Carol-singers are heard in the distance.

CAROL

p Andante.

Christ was born of Ma - ry free, In Beth - le - hem that

Christ was born of Ma - ry free, In ex - cel - sis

Christ was born of Ma - ry free, In ex - cel - sis

Christ was born of Ma - ry free, In ex - cel - sis

Christ was born of Ma - ry free, In ex - cel - sis

PIANO.
(For practice.)

fair ci - ty, An - gels sang with mirth and glee,
glor - i - a, An - gels sang with mirth and glee,
glor - i - a, An - gels sang with mirth and glee,
glor - i - a, An - gels sang with mirth and glee,

In ex - cel - sis glor - i - a, In ex - cel - sis
In ex - cel - sis glor - i - a, glor - - -
In ex - cel - sis glor - i - a, glor - - -
In ex - cel - sis glor - i - a, glor - - -

The musical score is written for a choir and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) are arranged in four staves. The piano accompaniment is written in grand staff notation (treble and bass clefs). The lyrics are written below the vocal staves. The music is in 4/4 time and features a simple, melodic line for the vocalists, supported by a piano accompaniment of chords and moving lines. The lyrics are: "fair ci - ty, An - gels sang with mirth and glee, glor - i - a, An - gels sang with mirth and glee, glor - i - a, An - gels sang with mirth and glee, glor - i - a, An - gels sang with mirth and glee, In ex - cel - sis glor - i - a, In ex - cel - sis, In ex - cel - sis glor - i - a, glor - - -, In ex - cel - sis glor - i - a, glor - - -, In ex - cel - sis glor - i - a, glor - - -".

glor - i - a, In ex - cel - sis glor - i - a,
- i - - a, glor - - - i - - a,
- i - - a, glor - - - i - - a,
- i - - a, glor - - - i - - a,

The first system of the musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The vocal parts have lyrics: 'glor - i - a, In ex - cel - sis glor - i - a,'. The piano accompaniment features a melody in the right hand and chords in the left hand.

An-gels sang with mirth and glee, In ex - cel - sis glor - i - a.
An-gels sang with mirth and glee, In ex - cel - sis glor - i - a.
An-gels sang with mirth and glee, In ex - cel - sis glor - i - a.
An-gels sang with mirth and glee, In ex - cel - sis glor - i - a.

The second system of the musical score also consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The vocal parts have lyrics: 'An-gels sang with mirth and glee, In ex - cel - sis glor - i - a.'. The piano accompaniment features a melody in the right hand and chords in the left hand.

Christ was born of Mary free,
In Bethlehem, that fair citie ;
Angels sang with mirth and glee,
 In Excelsis Gloria,
 In Excelsis Gloria,
 In Excelsis Gloria.
Angels sang with mirth and glee,
 In Excelsis Gloria.

[Towards the close of the Carol, the Curtain rises slowly.]

[During the singing of the last two lines the OLD WOMAN awakes.]

OLD WOMAN : *(rising and coming down C.)*

I'm the old woman who lives in a Shoe ;
I've so many children, I don't know what to do.
So I gave them their broth without any bread,
Whipped them all soundly, and sent them to bed.
And now that they're sleeping, the whole twenty-three,
I wish that some neighbour would drop in to tea.

[Goes to fireplace and looks at kettle.]
The kettle is boiling—'tis just five o'clock—
And I feel rather lonely—*(knock)*—ah ! there's a knock.

[Goes to door and admits MOTHER HUBBARD with a small dog in her arms.]

MOTHER HUBBARD : (*coming down L. C.*)

I'm old Mother Hubbard. I went to my cupboard
To get my dear doggie a bone ;
But when I got there, the cupboard was bare !
And so my *poor* doggie had none.

OLD WOMAN :

Oh, poor little fellow,—give him to me,
And I will make sure that he has a good tea ;
I've a dear little kennel, filled with fresh hay,
He shall eat his bones there, till you go away.

[*About to take the dog in her arms.*

MOTHER HUBBARD :

Oh, thank you, kind friend, what joy to feel
That my poor starving doggie will have a good meal.

OLD WOMAN : (*drawing back, frightened*)

He's starving, you say ? Oh, I hope he is tame,
And won't want to eat *me* . . . Pray, what is his name ?

MOTHER HUBBARD :

I call him my Toodles. Now, *isn't* he *sweet* ?
He may eat up the bones—but I don't allow meat.
I have to take care, he's *so precious*, you see.

OLD WOMAN : (*taking dog in her arms and going to door L.*)

You'd fuss less if you'd twenty-three children like me !
[*Exit carrying dog.*

MOTHER HUBBARD : (*sinking into arm-chair*)

Oh, what a comfort to know that he's fed.
 If he had starved longer, he might have been dead !
 The cupboard being empty, that was my fear—
 I really can't help it—I *must* shed a tear !

[*Wipes eyes with handkerchief.*]

(*Re-enter OLD WOMAN, L.*)

OLD WOMAN :

Your dog's in the kennel, quite happy he'll be—
 And now I invite you to join me at tea.

[MOTHER HUBBARD *rises.*]

SONG : *A Cup of Tea*

OLD WOMAN :

Allegretto.

mf

Come, come, and join me, I pray, in a nice cup of tea, for

mf

you,... Mo - ther Hub-bard, I'm so glad to see ; There's a

lot in the pot and it's quite boil - ing hot, and there's

plen - ty for you, and there's plen - ty for me.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the lyrics 'plen - ty for you, and there's plen - ty for me.' The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords.

Tea, tea, what would the world be For

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the lyrics 'Tea, tea, what would the world be For'. The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords.

us..... poor old wo - men with no..... cup of tea.

This musical system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains the melody for the lyrics 'us..... poor old wo - men with no..... cup of tea.' The middle staff is a piano accompaniment in treble clef, featuring a rhythmic pattern of eighth and sixteenth notes. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords.

2. Thank you, kind friend, since you've fed my dear pup, I
 3. It's just the one thing of which I ne'er tire, After
 4. I'm grow - ing old now and hard is my lot, And

real - ly don't ... mind if I *do* take a cup. I'm ...
 work - ing all day and when like to ex - pire ; It's a
 work's get - ting scarce, but I don't care a jot If there's

old, and it's cold, And I've al - ways been told That a
 treat, a nice seat, And a stool for my feet, And a
 grey in my hair, And my cup - board is bare, As.....

strong cup of tea is a great pick - me - up.
 good cup of tea on the hob by the fire.
 long as I've still got some tea ... in the pot.

Tea ! tea ! what *would* the world be For

us ... poor old wo - men with no ... cup of tea. no ... cup of tea.

last verse.

OLD WOMAN :

Come, join me, I pray, in a nice cup of tea,—
For you, Mother Hubbard, I'm so glad to see ;
 There's a lot in the pot,
 And it's quite boiling hot,—
There's plenty for you, and there's plenty for me.

BOTH :

Tea ! Tea ! what would the world be
For us poor old women with no cup of tea !

MOTHER HUBBARD :

Thank you, kind friend, since you've fed my dear pup,
I really don't mind if I *do* take a cup,—
 I'm old, and it's cold,
 And I've always been told,
That a strong cup of tea is a great pick-me-up !

BOTH :

Tea ! Tea ! etc.

OLD WOMAN :

It's just the one thing of which I ne'er tire,—
After working all day and when like to expire,—
 It's a treat—a nice seat,
 And a stool for my feet,
And a good cup of tea on the hob by the fire.

BOTH :

Tea ! Tea ! etc.

MOTHER HUBBARD :

I'm growing old now, and hard is my lot,
And work's getting scarce, but I don't care a jot,
 If there's grey in my hair,
 And my cupboard *is* bare,
As long as I've still got some tea in the pot !

BOTH :

Tea ! Tea ! etc.

[NOTE : *A few dancing steps—each crossing from R. to L. during playing of refrain before each verse of the song.*

OLD WOMAN : (*turning to table and sitting at the top end*)

Now, come to the table ; I pray you to take
Whatever you like—bread and butter—or cake.

MOTHER HUBBARD : (*sitting at other end of table*)

I'll take bread and butter. Now, tell me, I pray,
How are your dear little children to-day ?
I hope I may see them—such a pleasure 'twould be ;
How many have you ?

OLD WOMAN :

Alas ! twenty-three !

MOTHER HUBBARD :

Where are they now ? You seem quite alone—

OLD WOMAN :

Alas, my dear friend—I'm afraid I must own,
I quite lost my temper and sent them to bed ;
For really I thought I should go off my head.
They shout so and scream . . . just imagine the noise
Made by eight little girls and fifteen little boys !

MOTHER HUBBARD : (*rising*)

You poor dear old woman—you must need a rest . . .
Perhaps you'd prefer not to have any guest ?

OLD WOMAN : (*rising*)

Please, *please* do not go. Why, only just think :
I've never once offered you something to drink !
I pray you excuse me, my manners I'll mend . . .
I'm really delighted to see you, old friend. (*Both sit.*)
I hope that the bread is not cut too thin—
For you must be hungry. Some sugar ? (*Hands cup.*)
(*Knock heard.*) Come in !

(*Enter BO-PEEP ; she is crying*)

MOTHER HUBBARD :

Oh, what is the matter ?

OLD WOMAN : (*rising*)

Please, please do not cry.
But tell us your trouble,—now, dearie, do try.

BO-PEEP :

I'm little Bo-Peep, and I've lost my sheep,
And cannot tell where to find them . . .

OLD WOMAN :

Just leave them alone, and they will come home—

MOTHER HUBBARD :

Bringing their tails behind them ! (*Chuckles.*)

[*All laugh.*]

OLD WOMAN :

They are sure to be safe, so now, dear, don't fret . . .
But eat a good tea and try to forget.

[*All sit at table—BO-PEEP at back, C.*]

MOTHER HUBBARD :

And then by and by, dear little Bo-Peep,
My brave dog shall help you to look for your sheep.

BO-PEEP :

Oh, thank you ; I think you must be Mother Hubbard ?
I've heard of you searching for bones in your cupboard.

OLD WOMAN : (*rising*)

Excuse me, I pray, if I leave you once more.
I feel sure I hear footsteps approaching the door.

[*She goes to the door, opens it, and admits the MAN
ALL TATTERED AND TORN, and the MAIDEN ALL
FORLORN.*]

[*MAN and MAIDEN come to centre of stage.*]

MAN :

I am the Man all tattered and torn,
Who kissed the Maiden all forlorn . . .

MAIDEN : (*interrupting him*)

While I milked the cow with the crumpled horn—

MAN : (*angrily*)

Who tossed my dog !

MAIDEN : (*angrily*)

Who worried my cat, who killed the rat
That ate the malt. . . .

MAN :

That lay in the house that Jack built.

OLD WOMAN : (*interrupting them*)

We don't want to hear any more about this.
Stop quarrelling, be friends, and make up with a kiss.

[*MAN and MAIDEN kiss.*]

Draw chairs to the table, and not one word utter
Until you have tasted my good bread and butter.

[*All sit at table and have tea.*]

(*Enter JACK HORNER*)

JACK HORNER :

May I have some, too ? I'm little Jack Horner—

[*Coming down to C.*]

And though I've had Christmas pie,
When I put in my thumb, there was *only one plum* !
So I'm hungry—and a good boy am I.

OLD WOMAN : (*rising and leading him to table*)

Yes, do come and join us, I've friends here, you see—

MOTHER HUBBARD : (*rising and bowing*)

Mother Hubbard—

BO-PEEP : (*rising and bowing*)

Bo-Peep—

MAIDEN : (*rising and bowing*)

A Milkmaid—

MAN : (*rising and bowing*)

And me !

[HORNER bows to each of them in turn, then sits at table.

[Pause. All eat and drink.

JACK HORNER :

A boy and a girl are outside by the gate.

BO-PEEP :

May I ask them in ? We shall then be just eight.

OLD WOMAN :

Yes, say I invite them ; but, one moment—stay—

You must take a lantern to show you the way.

[*She takes a lantern from a nail on the wall by the fire-place.*

MAN : (*rising and coming to centre of stage*)

If you'll allow me, I'll carry the light,

For really, you know, it's a very dark night.

[OLD WOMAN lights lantern and gives it to the MAN, who goes to the door, opens it, holds up lantern for BO-PEEP who passes out, then he follows her and shuts the door.

MAIDEN (*rising and crossing to fireplace, carrying a tea-cup*) :

I must keep his tea hot, I'm afraid he'll take cold,
The poor fellow's clothes are so tattered and old. (*Sighs.*)
[*She puts the saucer on the top of the cup, the cup in the fender, and then goes back to her seat.*
[*The tea-party continues eating and drinking.*

MOTHER HUBBARD :

I wonder now who the newcomers will be ?

OLD WOMAN :

Perhaps I had better be making fresh tea.

[*Puts tea in pot.*

JACK HORNER :

I'll lift off the kettle . . . [Runs to fire and lifts kettle.

MAIDEN :

And I'll hold the pot . . .

[*Takes tea-pot from table and takes it to the fire.*

[JACK HORNER *pours water into the tea-pot while the*
MAIDEN *holds it ; they are by the fire.*

OLD WOMAN :

Be sure that the water is quite boiling hot.

[*She fetches more cups from the cupboard.*

MOTHER HUBBARD : (*rising*)

As they may be hungry, I'll make them some toast.

[*She puts a slice of bread on the toasting-fork and holds it to the fire.*

OLD WOMAN :

Here are some chestnuts, let's put them to roast.

[She goes over to fire-place.

[Enter the MAN with the lantern—followed by BO-PEEP, JACK and JILL. MAN extinguishes light, hangs up the lantern, and he and BO-PEEP return to their seats at the tea-table.

[JACK and JILL in centre of stage.

JACK :

I am Jack—

JILL :

And I am Jill.

JACK :

And we were sent right up the hill

To fetch a pail of water.

But I fell down and broke my crown—(*rubs his head*)

JILL :

And I came tumbling after.

OLD WOMAN :

You poor little dears, I'm sorry you fell.

I'll bind up your head, Jack, and make it quite well.

[She ties a handkerchief round JACK's head.

MOTHER HUBBARD :

I hope you are hungry, for we have prepared

A very large tea which by you must be shared.

JACK :

Yes, I'm very hungry . . .

JILL :

And I'm thirsty, too.

OLD WOMAN :

There's plenty for all—

[*To JACK as she ties handkerchief.*
There, I think that will do.

MAIDEN : (*taking the MAN's hand*)

I hope your run out in the cold hasn't mattered . . .

I do wish, my dear, you were not *quite* so tattered.

MAN :

Oh, I am all right.

MAIDEN :

Let's get near the fire.

[*They go to the fire.*

JACK HORNER : (*to BO-PEEP*)

If you've lost your sheep, why not send out the Crier ?

BO-PEEP :

A splendid idea ! as I go home to-night,

I'll tell him to go out as soon as it's light,

And tell all the people my sheep are astray,

Then p'raps they'll be found by the end of the day.

OLD WOMAN :

Now all set to work and finish your tea,—

Can we make room for all ?—Just let me see. . . .

[All sit at the table.]

MOTHER HUBBARD :

As I came in first, I'll give up my seat—*(rises)*

OLD WOMAN *(to JACK HORNER)* :

And *this* Jack shall sit on a stool at my feet.

[JACK HORNER sits on a stool at the OLD WOMAN'S feet, on L.]

MAN :

May I have some more cake, please ?

OLD WOMAN :

Yes, certainly, do.

MAIDEN :

I think I should like another piece, too.

BO-PEEP :

This tea is delicious, but not very sweet.

May I have some more sugar—just for a treat ?

[They pass cups, plates, etc., to one another.]

MOTHER HUBBARD : *(she stands at right of table)*

Now, my dear children, I don't want to preach,

Or bother you all with an after-tea speech,—

For speeches are tiresome, and *always* too long ;
 But I think you might sing the Old Woman a song.
 'Twill show her you're grateful for all her kind care.
 And I'll join in too, with a note here and there !

JACK HORNER : (*jumping up on the stool and holding up
 his cup*)

Come, let's drink her health, and heartily, too—

'Our Hostess, the Woman who lives in the Shoe !'

[*During the song that follows, the children stand in a
 group around the table, each holding a cup and
 saucer, and raise the cups, bowing to the OLD
 WOMAN during each repetition of the chorus.*]

SONG : *We drink your Health*

The musical score is written for voice and piano. It begins with a treble clef staff for the voice, marked *Allegro.* and *f*. The first staff contains a whole rest followed by a half note G4 and a quarter note A4. The piano accompaniment consists of two staves (treble and bass clef) with a 6/8 time signature. The piano part is marked *Allegro.* and *f*. The first staff of the piano part contains a whole rest followed by a half note G4 and a quarter note A4. The second staff of the piano part contains a whole rest followed by a half note G4 and a quarter note A4. The lyrics are: "wo - man, ... we now all drink your health, ... And wish you ma - ny".

Allegro. *f*

Dear old

Allegro. *f*

wo - man, ... we now all drink your health, ... And wish you ma - ny

years to come of hap - pi-ness and wealth.... We know we're a - 1 - ways

This system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains the lyrics "years to come of hap - pi-ness and wealth.... We know we're a - 1 - ways". The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. Both piano staves feature a steady eighth-note accompaniment pattern.

wel-come at ... the house with-in ... the shoe,..... So we've all come out of our

This system continues the musical score with three staves. The vocal line in the top staff contains the lyrics "wel-come at ... the house with-in ... the shoe,..... So we've all come out of our". The piano accompaniment in the middle and bottom staves maintains the same eighth-note accompaniment pattern.

pic - ture books to come and have tea with you.....

This system concludes the musical score with three staves. The vocal line in the top staff contains the lyrics "pic - ture books to come and have tea with you.....". The piano accompaniment in the middle and bottom staves continues the eighth-note accompaniment pattern.

p

1. I get ve - r - y wear - y of a - l-ways los - ing sheep, ...
 2. Al - ways a - l - ways milk - ing, no w - on - der I get blue,
 3. Sit - ting i - n the cor - ner is no - t much fun for me.

p

f

We are ve - r - y tir - ed of climb - ing hills so steep
 And it's ve - r - y bor - ing just kiss - ing on - ly you. } We
 Search - ing emp - ty cup - boards is d - ull as it can be, }

cres. *f*

know we're a l - ways wel - come a - t the house with i - n the

shoe,..... So we've all come out of our pic - ture books to

This musical system consists of three staves. The top staff is a vocal line in G-clef with a key signature of one flat (B-flat). It contains the lyrics 'shoe,..... So we've all come out of our pic - ture books to'. The middle and bottom staves are a piano accompaniment in F-clef, with a key signature of one flat. The music is in 4/4 time and features a simple harmonic accompaniment with chords and moving lines.

1st & 2nd Verses. 3rd Verse.

come and have tea with you..... you..... Dear old

This musical system continues the song. It begins with a bracketed section labeled '1st & 2nd Verses.' followed by a double bar line and a section labeled '3rd Verse.'. The vocal line (top staff) has the lyrics 'come and have tea with you..... you..... Dear old'. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and moving lines. The key signature remains one flat and the time signature is 4/4.

wo - man, we now all drink your heath, ... And wish you ma - ny

This musical system continues the song. The vocal line (top staff) has the lyrics 'wo - man, we now all drink your heath, ... And wish you ma - ny'. The piano accompaniment (middle and bottom staves) provides harmonic support with chords and moving lines. The key signature remains one flat and the time signature is 4/4.

years to come of hap - pi ness and wealth.... We know we're al - ways

This system contains the first three measures of the song. The vocal line is in G major, 4/4 time. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

wel - come a - t the house with i - in the shoe,..... So we've

This system contains the next three measures. The vocal line continues with a melodic line. The piano accompaniment maintains the same rhythmic pattern.

FINE.
all come out of our pic - ture books to come and have tea with you.....

F

This system contains the final three measures of the song. The vocal line concludes with a final note. The piano accompaniment ends with a final chord. The word 'FINE.' is written above the final measure of the vocal line, and a large 'F' is written below the final measure of the piano accompaniment.

ALL :

Dear Old Woman ! we now all drink your health,
And wish you many years to come of happiness and wealth !
We know we're always welcome at the house within the Shoe,
So we've all come out of our picture-books to come and
have tea with you.

BO-PEEP :

I get very weary always losing sheep—

JACK AND JILL :

And we are very tired from climbing hills so steep—

ALL :

But we know we're always welcome at the house within
the Shoe,
So we've all come out of our picture-books to come and
have tea with you.

MAIDEN :

Always, always milking,—no wonder I get blue.

MAN :

And it's very boring just *kissing only you !*

ALL :

But we know we're always welcome at the house within
the Shoe,
So we've all come out of our picture-books to come and
have tea with you.

JACK HORNER :

Sitting in the corner is not much fun for me.

MOTHER HUBBARD :

And searching empty cupboards is as dull as it can be.

ALL :

But we know we're always welcome at the house within
the Shoe,

So we've all come out of our picture-books to come and
have tea with you.

(All repeat opening lines.)

Dear Old Woman ! we now all drink your health,
And wish you many years to come of happiness and wealth !
We know we're always welcome at the house within the
Shoe,

So we've all come out of our picture-books to come and
have tea with you.

*[At the end of the Song, the children seat themselves
at the table, as before.]*

OLD WOMAN : *(rising and addressing the children)*

Thank you, dear children, that song's very sweet,
You've given your old friend a wonderful treat.
I wish ev'ry one of you happiness, too.
Indeed you are welcome to come to the Shoe.

MOTHER HUBBARD :

My dear little dog ! not a sound does he utter.

May I take him a slice of this good bread and butter ?

[Crossing in front of table to L.

He may be impatient waiting for me . . .

I hope he's still there . . . I really must see.

[She goes out carrying a large slice of bread-and-butter on the end of the toasting-fork.

JACK : (*to* OLD WOMAN)

Will you tell us a story ?

MAIDEN :

Yes, do !

MAN :

Do !

BO-PEEP :

Oh, do !

MAIDEN :

About when you were young—

JACK HORNER :

It needn't be true.

OLD WOMAN :

Well, what can I tell you ?—just let me see . . .

Ah ! I know. But first let us clear away tea.

If you will all help me, we'll soon get it done.

BO-PEEP :

Yes,—let us all help . . .

JILL :

Oh, that *will* be fun !

[*All clear the table ; the OLD WOMAN goes out carrying the tray, followed by the MAN, JACK HORNER, JACK and JILL,—each carrying a plate, or cup, etc. JACK returns for the sugar basin which has been left on the table ; he secretly puts a lump of sugar in his mouth while unobserved, and then runs out quickly with the sugar-basin.*

BO-PEEP : (*to MAIDEN*)

Will you help me the table-cloth neatly to fold ?
Put the two ends together, that's how I've been told.

MAIDEN : (*as they fold up the cloth*)

The Old Woman's story I'm longing to hear ;
I hope she'll be quick, or I greatly fear
We shall have to be going before it is ended.
The tattered Man's clothes must really be mended.

BO-PEEP :

I've got a few pins, can't we pin them together ?
He will surely take cold this wintry weather.

MAIDEN :

We *might* manage that . . . but we must wait until
He's sitting quite quiet, for he'll never stand still.

BO-PEEP :

I hear them all coming—let's draw up her seat . . .

MAIDEN :

And put back the chairs and make the room neat.

[They put the chairs and table at the back against the wall, leaving the stage clear.]

(Enter the MAN, JACK HORNER, JACK and JILL)

MAIDEN :

Where's the Old Woman ? I wish she would hurry . . .

JILL :

She'll be here in a minute.

MAN : *(to MAIDEN)*

My dear girl, don't worry.

JACK :

The Old Woman's washing each plate and each cup. . . .

JACK HORNER :

Let's have a dance to warm ourselves up !

BO-PEEP :

A capital plan !—which shall we do ?

JACK HORNER :

Each take a partner and start two and two.

[They take partners for the Dance which follows.]

[BO-PEEP and HORNER. JACK and JILL. MAN and MAIDEN.]



“ A Merry Dance ”

[To face Page 86]

DANCE

Allegretto.

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The first system is marked *mf* and *Allegretto.* The second system has dynamic markings *f sf sf sf sf*. The third system is marked *p*. The fourth system has dynamic markings *f sf sf sf sf*. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece ends with a double bar line and repeat dots.

mf

f sf sf sf sf

p

f sf sf sf sf

mf

f sf sf

p FINE

D.C. al S.

(As the Dance ends, the OLD WOMAN enters)

OLD WOMAN :

Now all gather round, and if you'll sit still,
I'll tell you a story,—come here, little Jill.

[She sits in her arm-chair,—the children grouped around her ; her left arm encircling JILL ;—JACK on a stool at her feet ; the MAN astride a chair ; BO-PEEP leaning on the back of the arm-chair, etc. etc.]

[As she tells the story of Father Christmas, Carol singers are heard outside ; very faintly at first, getting gradually louder, and finally dying away in the distance as the sleigh-bells are heard.]

OLD WOMAN :

Children dear, it's Christmas Eve, I wonder if you know
The story of old Santa Claus, who comes across the snow,
And sometimes down the chimney and sometimes through
the door,

Creeps at night into the rooms where children sleep and
snore ;

And quietly, on tip-toe, across the floor he treads,
And fills the little stockings that hang beside the beds.
So that on Christmas morning the happy girls and boys
Awake to find his lovely gifts of picture-books and toys.

JACK :

Oh, do you think he'd come to us— ?

MAIDEN :

If we were very good— ?

BO-PEEP :

And hung up our *best stockings*— ?

JILL :

Oh—do you think he would ?

MAN :

Do tell us what he looks like, we've not seen him, you know.

[*Carol singers, heard in distance.*

Christ was born of Mary free,

In Bethlehem, that fair citie,

Angels sang with mirth and glee,

' In Excelsis Gloria.'

OLD WOMAN :

He's a dear old cheerful fellow with a beard as white as'
snow ;

Generally he's dressed in a long warm cloak of red,
And sometimes, too, he has a wreath of holly on his head.
Everybody loves him, not the smallest child need fear,
For he loves all the children and visits them each year.
He wants them to be happy, the good ones and the bad—
Because he knows that Christmas is meant to make *all* glad.

JACK HORNER :

I should so like to see him.

BO-PEEP :

Oh, yes, and so should I.

OLD WOMAN :

Hark ! the carol singers, I hear them passing by.

*[The singers are now heard more clearly ; gradually
their voices die away, as sleigh-bells are heard
in the distance.]*

(Enter MOTHER HUBBARD)

MOTHER HUBBARD :

My dog is sleeping quietly, in fact he never stirred.
But while I stood out in the yard, what do you think I
heard ?

The sound of tinkling sleigh-bells that came across the snow ;
Who drives a sleigh, I wonder ? Does anybody know ?

OLD WOMAN :

Listen, children, listen . . . yes, now I hear the bell !

MAIDEN :

Who do you think is coming ?

MOTHER HUBBARD :

If you know, do tell !

OLD WOMAN :

It's our dear Christmas visitor. Hark ! nearer still he draws !

JACK HORNER : (*springing up excitedly*)

Hurray ! It's Father Christmas !

ALL : (*standing up and waving their hands as Father Christmas enters*)

Welcome, Santa Claus !

[*He comes down the centre of the stage,—the children making way for him on either side. He carries a large sack filled with parcels over one shoulder.*]

[*As he greets them, he shakes each child heartily by the hand.*]

FATHER CHRISTMAS :

Good evening, good old woman ; good evening, children
dear.

A very happy Christmas ! I'm glad to find you here.

To-night, you know, is Christmas Eve, so I've called in
to say

I hope that everyone will have a Happy Christmas Day.

OLD WOMAN :

Indeed you're more than welcome.

MOTHER HUBBARD :

Yes, this is a glad surprise.

FATHER CHRISTMAS :

I couldn't use your chimney, it's much too small in size.

OLD WOMAN :

I thought you might be coming when I heard the sleigh-
bells ring.

MAN :

Did you come in a *sleigh*, then ?

FATHER CHRISTMAS :

Wait—I'll tell you everything.

SONG. *Heigh-ho ! Heigh-ho !*

FATHER CHRISTMAS :

Allegro con spirito.

f

The piano introduction is in G major, 2/4 time. It features a lively melody in the right hand and a rhythmic accompaniment in the left hand. The melody starts with a quarter note G, followed by eighth notes A-B, C-D, E-F, and G-A. The left hand plays a steady eighth-note pattern: G-A, B-A, G-F, E-D, C-B, A-G.

Con spirito.

When the moon is shin - ing bright - ly, Then I

The vocal melody is in G major, 2/4 time. It starts with a quarter rest, followed by a half note G, then a quarter note A, and a quarter note B. The piano accompaniment in the right hand consists of chords: G major, A major, B major, and G major. The left hand plays a steady eighth-note pattern: G-A, B-A, G-F, E-D, C-B, A-G.

grasp the reins so tight - ly, And in my sleigh drive

The vocal melody is in G major, 2/4 time. It starts with a quarter note G, followed by a quarter note A, and a quarter note B. The piano accompaniment in the right hand consists of chords: G major, A major, B major, and G major. The left hand plays a steady eighth-note pattern: G-A, B-A, G-F, E-D, C-B, A-G.

light - ly, light - ly, light - ly o'er the snow.....

This system contains the first three measures of the song. The vocal line is in the soprano clef with a key signature of one sharp (F#). The piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are 'light - ly, light - ly, light - ly o'er the snow.....'.

..... From my whip the rein - deer tin - gle, And their

This system contains measures 4 through 6. The lyrics are '..... From my whip the rein - deer tin - gle, And their'. The piano accompaniment continues with chords and some eighth-note patterns.

mer - ry hoof-beats min - gle With the sleigh bells as they

This system contains measures 7 through 9. The lyrics are 'mer - ry hoof-beats min - gle With the sleigh bells as they'. The piano accompaniment features more active eighth-note patterns in the right hand.

jin - gle, jin - gle, jin - gle to and

This system features a vocal melody in the upper staff and piano accompaniment in the lower staves. The melody consists of eighth and quarter notes. The piano accompaniment includes a steady eighth-note bass line and a more active treble line with eighth and sixteenth notes.

fro. Heigh ho!

This system continues the vocal melody and piano accompaniment. The piano part features a prominent ascending eighth-note scale in the treble staff and a corresponding bass line. The vocal line has a long note on 'fro.' followed by 'Heigh' and 'ho!'.

(CHILDREN.) Heigh
Heigh ho! As I glide a - cross the snow.....

This system introduces a new vocal part for children. The vocal melody is in the upper staff, with the children's part starting on 'Heigh'. The piano accompaniment continues with a similar pattern to the previous systems, featuring a steady bass line and active treble accompaniment.

1st & 2nd verses. Last verse. FINE.

ho, heigh ho, sleigh bells jin-gle to and fro. hap-py Christmas day.

FATHER CHRISTMAS :

I

When the moon is shining brightly,
Then I grasp the reins so tightly,
And in my sleigh drive lightly

O'er the snow.

From my whip the reindeer tingle,
And their merry hoof-beats mingle
With the sleigh-bells as they jingle

To and fro.

Heigh-ho ! Heigh-ho ! as I glide across the snow . . .

ALL :

Heigh-ho ! Heigh-ho ! sleigh-bells jingling to and fro !

2

Slyly through the windows peeping
At the children quietly sleeping,
Then down the chimney creeping
Soft and slow ;
While with mirth my sides are rocking,
I fill ev'ry little stocking,
And—this time the door unlocking—
Off I go !

Heigh-ho ! Heigh-ho ! down the chimney soft and slow.

ALL :

Heigh-ho ! Heigh-ho ! on his journey he must go.

3

Not to disappoint them sadly,
Each child I visit gladly,
And through the night drive madly
On my way ;
With my load of gifts and holly
I dispel all melancholy,
And give all a gay and jolly
Christmas Day.

Heigh-ho ! Heigh-ho ! driving madly on my way !

ALL :

Heigh-ho ! Heigh-ho ! for a Happy Christmas Day !

FATHER CHRISTMAS :

Instead of waiting for your socks to fill them while you slept,
I've brought you now some little gifts which I hope you'll
all accept.

JACK HORNER :

Oh, thank you, Father Christmas, it's very good of you.

FATHER CHRISTMAS :

I can't stay very long, you know, I've got so much to do.

*[He takes the sack from his shoulder, and taking out
the parcels distributes them to the children.]*

For kind old Mother Hubbard,—for my little friend
Bo-Peep.

Here, Jack and Jill—I'm sorry you found the hill so steep.
Come here, dear little Maiden, you must be no more forlorn.
I've something too for you, young man, so tattered and so
torn.

Come along, Jack Horner—here's a present too for you—
And one for the dear Old Woman and her children in the
Shoe.

JACK :

Hurray for Father Christmas !

ALL :

Hurray ! Hurray ! Hurray !

FATHER CHRISTMAS :

I've a long way to go to-night, so can no longer stay.

JILL :

Dear old Father Christmas, before you go away
Will you promise to come back to us on ev'ry Christmas
Day ?

FATHER CHRISTMAS :

Yes, I'll gladly make that promise, and, children, never fear
That I'll forget to keep it, for I'll come back ev'ry year.
And all I ask as welcome is : Be merry, bright and jolly ;
Make mince-pies and plum-puddings ; hang up mistletoe
and holly ;
Keep Christmas in your homes and keep Christmas in your
heart ;
And then you'll find old Santa Claus won't fail to play
his part.

MOTHER HUBBARD :

I for one will love to see you, for you gladden my old eyes.

JACK HORNER :

I'll remember what you say about the puddings and mince-
pies.

MAN :

I shall look out for the trees on which the holly berries grow,
And save up all my pennies to buy some mistletoe.

BO-PEEP :

And I shall not forget you, you've been *so* kind to-day.

MAIDEN :

I shall think of you in summer time when you are far away.

JACK :

And when the winter's here again with all the frost and
snow,
We shall know that you are coming—

JILL :

Oh, I *wish* you wouldn't go.

OLD WOMAN :

How can we thank you, dear old friend, for giving us such
pleasure ?
Thanks to all your kindness, each child takes home a
treasure.

FATHER CHRISTMAS :

I'm very glad I came here, I've wanted many times
To meet this little company of good old nursery rhymes ;
But I'm really in a hurry,—I must stay here no more . . .
I can't get up this chimney . . . so I'll go out by the door.
Good-night to one and all of you,—I must go on my way . . .
[He goes out L.]

JILL :

Hurray for Father Christmas !

ALL :

Hurray ! Hurray ! Hurray !

*[While the children are cheering, MOTHER HUBBARD
goes out, returning immediately with her dog in
her arms.]*

OLD WOMAN :

And now, my little visitors, I wish you all good-night.
It's growing late and rather dark, but the moon will give
you light ;
Her silver beams are shining and the stars are peeping
too—
Good-night, dear children—thank you for coming to the
Shoe.

MOTHER HUBBARD :

From myself and from the children and from my doggie
here,
I wish you Happy Christmas and a very glad New Year.
Our visit here this evening has been a great delight,
We thank you very heartily ; now, children,—say good-
night.

SONG. *Good-night*

THE CHILDREN AND MOTHER HUBBARD :

Andante p dolce.

Good - night, good - night, good-night, good-night, may

Andante p dolce.

hap - py dreams en - cir - cle round your bed, While

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lyrics are 'hap - py dreams en - cir - cle round your bed, While'. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, with a key signature of one flat. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

fair - ies dance in ma - gic ring, while fair - ies dance in

The second system of the musical score continues the melody and accompaniment. The vocal line has the lyrics 'fair - ies dance in ma - gic ring, while fair - ies dance in'. The piano accompaniment maintains the same rhythmic pattern, with the right hand providing a harmonic support through chords and the left hand moving in a steady eighth-note flow.

ma - gic ring. And stars shine o - ver - head. Good - night, good -

The third system of the musical score concludes the phrase. The vocal line has the lyrics 'ma - gic ring. And stars shine o - ver - head. Good - night, good -'. The piano accompaniment provides a final harmonic resolution, with the right hand holding a sustained chord and the left hand ending on a half note.

- night, ... We wish you all good - night as we go on our

This system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The music is in a simple, folk-like style with a key signature of one flat (B-flat). The lyrics are: "- night, ... We wish you all good - night as we go on our".

Adagio. *Allegretto.*

way. Good - night, good night, We wish you good -

This system continues the melody and accompaniment. It includes tempo markings: *Adagio.* and *Allegretto.*. The lyrics are: "way. Good - night, good night, We wish you good -".

Adagio.

- night and a hap - py... Christ-mas Day. Good - night.

This system concludes the piece. It includes the tempo marking *Adagio.*. The lyrics are: "- night and a hap - py... Christ-mas Day. Good - night." The system ends with a double bar line.

THE CHILDREN AND MOTHER HUBBARD :

Good-night, good-night, may happy dreams
 Encircle round your bed ;
While fairies dance in magic ring,
 And stars shine overhead.

Good-night, good-night, we wish you all good-night,
 As we go on our way ;
Good-night, good-night, we wish you good-night,
 And a happy Christmas Day.
 Good-night !

*[During the last few words of the song, the children
all go out, followed by MOTHER HUBBARD.]*

*[The OLD WOMAN, left alone, bolts the door ; then
goes to the fire-place and removes the kettle from
the fire. She makes the room tidy. Then she
takes a candlestick from the mantelpiece, and
lights the candle.]*

The carol singers are heard returning.

*The OLD WOMAN goes to the window, and
draws back the curtains. She opens the window ;
as she does so the carol singers are heard nearer,
as if passing the house ; their voices gradually
die away in the distance as the Curtain falls ;—
the OLD WOMAN is seen standing by the window
with the lighted candle in her hand.*

The CURTAIN falls

[*The Curtain rises again. A little group of sleepy children, in their nightgowns, are seen at R. of stage. They have crept in through door R. and are listening with mischievous delight to the carol singers, unseen by the OLD WOMAN who still stands by the window, her back towards them.*

SOME SUGGESTIONS FOR COSTUMES

LOST TOYS

MAISIE LEIGH.—Night dress, over which is worn a dainty white wrapper. White felt slippers. When she is transformed into a Fairy, a girdle of frosted leaves can be quickly fastened round her waist, and a similar wreath with a large star in front placed on her head. Strips of tinsel can be brought in by the Fairies and thrown lightly over her shoulders or pinned deftly and unseen on to her wrapper. A small frosted branch with a star on the end for her wand.

JACK FROST.—Close-fitting knickerbockers and tunic of some shining tinsel material (or plain white sateen if this is not available, with tinsel ornaments wherever possible). A close-fitting cap of the same bright material. White stockings and tinsel-covered shoes, without heels. He carries a shining wand.

GOLLIWOG AND TEDDY BEAR.—These are too well known to need comment.

CLOWN.—A loose combination suit, white, with various devices, stars, moons, crescents, etc. cut out in red and black cloth or paper and distributed over the whole dress. Very wide trousers. A high white pointed cap with peacock's feather. White shoes. The trousers reach to the ankle.

RABBIT.—A white fur or lamb's-wool combination suit. Close-fitting cap with long pointed ears. Red ribbon round the neck with bell attached.

DOLL.—Long white muslin dress with coloured sash. Close-fitting round muslin cap with frilled border and coloured bow to match the sash. White woollen baby socks.

SOLDIER.—Black trousers with red side-stripes. Scarlet military coat. A busby on his head. A sword at his side. The busby can be made of cardboard, painted black.

FAIRIES.—These are Jack Frost's assistants, and must be dressed in white with as much tinsel as possible. Boys and girls alike are dressed in white tights and close-fitting, very short tunics. Flat tinsel shoes. A band of swans-down or a wreath of frosted leaves on their heads. Little gauze wings, frosted over.

MISTLETOE AND HOLLY

'MELIA.—Ragged, coloured frock : dirty, torn, white pinafore. Shabby stockings. Shoes with holes in them.

BILLY.—Torn white flannel shirt. Dark knickerbockers, reaching below the knee, much frayed at the edges. Shabby braces. A shabby cloth cap. No shoes or stockings.

MISTLETOE AND HOLLY.—Long green stockings and close-fitting tunics. The bottom of the tunic is cut into long points—suggesting leaves—which reach to the knee. The same effect of leaves is arranged at the neck. Holly has red shoes and wears a wreath of holly : Mistletoe has white shoes and a wreath of mistletoe. Their dresses are

decorated in places with holly and mistletoe, respectively, and they carry sprays and garlands of the same.

THE SPRITE.—A little Elf's costume. Tights and tight-fitting pointed tunic. Peaked cap and scalloped collar, made in one piece, and fitting close round the face. The whole dress to be a warm golden brown, or in two shades, brown and orange,—suggestive of autumn leaves.

CHRISTMAS IN RHYME-LAND

OLD WOMAN.—Old-fashioned full print gown. White apron. A little shawl over the shoulders pinned in front with a large brooch. White mob cap. Black mittens.

MOTHER HUBBARD.—Bright coloured petticoat,—tight-fitting pointed bodice and over-skirt with panniers, of bright flower-patterned material. White muslin fichu. Black mittens. Red or white stockings, black shoes with high heels and large buckles. Black sugar-loaf hat with inside muslin frill. She carries a black ebony stick, and, if possible, a small live dog with a bow of ribbon round its neck.

BO-PEEP.—Shepherdess dress. Plain short under-skirt ; over-skirt with panniers : tight velvet bodice, pointed and laced in front, over white muslin slip. Straw hat with hanging ribbons.

THE MAN AND THE MAIDEN.—These should follow Caldecott's well-known pictures as nearly as possible.

JACK HORNER.—Old-fashioned high-waisted trousers and tail coat with large pearl buttons. Round straw hat with black ribbon. White stockings and black shoes. This

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